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it is often misunderstood. A thoroughly satisfactory interpretation by Hehn may be found in the *Goethe-Jahrbuch*, xv, 125.—Two important essays on *Ilmenau* (p. 179) have appeared since Blume's book: one by Suphan in the *Deutsche Rundschau* for November, 1893, and another by Düntzer in the *Zeitsch. f. d. Philologie*, xxvii, 72. Both are useful for a better understanding of this poem. In connection with *Zueignung* (p. 183), the English-speaking student should note that the principle expressed in stanzas eight and nine underlies Tennyson's *The Palace of Art*. The notes on *Mignon* (p. 185) say too little of the order of the stanzas and their import (cf. my *Deutsche Gedichte*, p. 284). It is useful to remind the English-speaking student when reading the seventh Roman Elegy (p. 191) how much Italy has meant to several English poets. In the notes to *Alexis und Dora* (p. 199) no attempt is made to explain "schmerzliche Freude." No interpretation so far offered seems satisfactory.—The remarkable similarity of thought between Goethe's sonnet *Natur und Kunst* (p. 72, Notes, p. 223) and Wordsworth's sonnet "Nuns fret not at their convent's narrow room," again shows that the "Weltanschauung" of the two men had much in common. Both sonnets praise restraint in art and are consequently characteristic of their authors. For Goethe and Wordsworth are the only two great poets whose art is characterized by self-restraint in an age of ill-balance and artistic license. It is significant for Goethe that he should have had first to overcome a strong dislike for the sonnet, and quite in keeping with his universality that he should at last have taken it up, and then cultivated it with so much interest. Thus the sonnet, that refined and difficult form of verse, did not pass the most catholic of poets unnoticed, on its vast journey through the world's literature.

Blume hardly mentions one of the most delightful features of Goethe's lyrical poetry, that is, the part played in it by nature. (See on this subject: Biese, *Die Entwicklung des Naturgefühls im Mittelalter und in der Neuzeit*, Leipzig: 1892, p. 358; Hehn, *Gedanken über Goethe*, p. 281; and J. A. Symond's essay entitled *Landscape* in his *Essays Speculative and Suggestive*.) Goethe and Wordsworth

are, perhaps, the greatest of all interpreters of nature, and although Goethe's nature-sense is best shown in *Werther* and in *Briefe aus der Schweiz*, it is very conspicuous, too, in the lyrical poetry. In the poems of the *Leipziger Liederbuch*, we find the conventional Rococo view of nature, then, all at once, under the influence of popular poetry, there appears a perfectly correct and unconventional interpretation. This sudden change may best be seen by comparing *Willkommen und Abschied* with the earlier poems. *Mailed* and *Auf dem See* are remarkable for correct and refined characterizations; no less so are some of the later poems, like *Das Blümlein Wunderschön* and *Frühling übers Jahr*. Goethe also masters the art of giving "couleur locale." See especially, stanzas one and three of *Mignon*, the seventh Roman Elegy; in *Alexis und Dora* a Southern background is skillfully suggested without descriptions.—Lastly, Goethe's artistic tact in his personifications of nature ("Naturbeseelungen") should be appreciated. Even in his early poems he avoids exaggerations; whereas more modern men like Heine are apt to say almost burlesque things (cf. the essay on Goethe's *Herbstgefühl* mentioned above). Even Shelley and Keats sometimes overdo.

Blume's book will be found most useful and satisfactory, and should be very warmly recommended for both class and seminary work.

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THE ARDEN SHAKESPEARE.

Richard the Second, edited by C. H. HERFORD; *Macbeth*, *Hamlet*, and *A Midsummer Night's Dream*, edited by EDMUND K. CHAMBERS; *Julius Cæsar* and *Twelfth Night*, edited by ARTHUR D. INNES; *As You Like It*, edited by J. C. SMITH; *Richard the Third*, edited by GEORGE MACDONALD; *Henry the Fifth*, edited by G. C. MOORE SMITH. Boston: D. C. Heath and Co.

THE edition of Shakspeare's plays published in England as the *Warwick Shakespeare* is appearing in this country under the more suggestive name of the *Arden Shakespeare*. The feature that is emphasized by the editors is the

attempt to present the plays "in their literary aspect." This feature is not obtrusively apparent, for the *Arden Shakespeare* resembles other well-known editions for school and college use, in that it contains adequate and trustworthy discussions of the literary history, the date, and the sources, of each play; also a body of notes that are brief and compact. It is evident that the editors have practiced selection and compression, thus making room, in a book of moderate compass, for the special feature of this edition.

The consideration of the literary aspect of the plays has been cared for by some editors,—as, for example, in the well-known edition of Rolfe,—by means of a series of citations from the more notable Shakspearean critics. The editors of the *Arden Shakespeare* give (1) a "Critical Appreciation" of the play in question, (2) comments upon the dramatic signification of each act and scene, (3) brief comments scattered through the main body of notes, interpreting a speech, a passage, a part of a scene. These features are not new, but they are carried out more fully and more consistently than in any other edition; and it is the presence of these features that, in accordance with the purpose of the editors, leaves with the reader an impression that the literary study of the play has been emphasized. Briefly, it is the degree of emphasis, of proportion of literary study, the subordination, not the omission, of other features, that characterize the *Arden Shakespeare*.

The "Critical Appreciations" are sane and well-written. Occasionally, the reader feels that he is perusing a digest of critical opinion; but he is aware that the matter has been actually digested, not merely compiled. At times the influence of contemporary critics, such as Professor Dowden and Professor Moulton, is so apparent that he looks for some mention of their names. He misses, moreover, any mention in the "Appreciation" of some of the more noteworthy criticisms,—such as those of Goethe and Coleridge on the character of Hamlet, such as that of De Quincey "On the Knocking at the Gate in Macbeth,"—and is led to wonder whether it might not be better frankly to place in the fore-ground such important discussions, instead of relegating them

in fragmentary form to an appendix. There does exist a history of Shakspearean criticism, marked by epoch-making works; and while the criticism of to-day may be, probably is, more just than any that has preceded it, we have no right to assume that it is final. As the editors of the *Arden Shakespeare* remind us, "Æsthetic judgments are never final;" and criticism may reflect the subjectivity of the age as well as of the person. As a means of escape from this two-fold danger, much may be said in favor of printing with each play a brief *corpus criticum*, which shall give in outline the history of opinion upon that play. It may be of equal value, and may deserve equal weight with the "critical appreciation,"—the sifting and digesting of the editor.

These comments are made in view of the fact that the editors expressly invite attention to the characteristic feature of the series,—a feature that has been judiciously conceived and well executed. Yet the teacher of Shakspeare is sometimes led to doubt the wisdom of confronting the novice with a ready-made appreciation, "compounded of many simples," and is inclined to wish for a class unprejudiced by the views of any critic. From this point of view much may be said in favor of the (of late) much-abused *Clarendon Press* edition. For it is incontestable that the only safe basis for trustworthy opinion is sound knowledge; and all criticism,—highest, æsthetic, intuitive, or other,—is futile and delusive (as the example of Coleridge may teach us), unless it is based upon patient study and interpretation of the text. With such study, serious literary work should begin; with such study, too frequently, it has ended.

The difference in emphasis and thus in character, between the *Arden Shakespeare* and the *Clarendon Press* edition, may be illustrated by comparing the notes of these editions upon the word "yearns" in *Julius Cæsar*, II, ii, 129:—

That every like is not the same, O Cæsar.
The heart of Brutus yearns to think upon.

In the *Clarendon Press* edition the note is,—*"Yearns, grieves,"* followed by more than a page in fine print of inconclusive etymological commentary (written in 1878). In the *Arden Shakespeare* the note is,—*"Yearns,*

grieves; not connected with yearn, desire. See Glossary." In the glossary the reader finds six half-lines of etymological commentary. For the study of *Julius Cæsar* the second note is surely adequate; and in the present instance it may fairly be said that the editor has saved a page, which he has put to a better use.

Yet it must be added that the Arden editors occasionally err in the direction of brevity, of undue compression, of omission. In their desire to emphasize the literary study of a play they sometimes ignore actual difficulties in the text; and no one can study Shakspeare long or earnestly without making the discovery that such difficulties are frequent. Thus, taking up almost at random the Arden edition of *Macbeth*, and turning to the notes on Act iii, I find that the following lines are passed over without any comment:—"From (the emphatic from=contrary to) the bill that writes them all alike" (i, 100); "Always thought, that I require a clearness" (i, 132); "Imposers to (that is when compared to) true fear" (iv, 64). "And champion me to the utterance" (i, 71) is glossed by the unidiomatic French, *à l'outrance* (for *à outrance*).¹ This note has been copied with singular regularity by most editors since Dr. Johnson undertook to explain,—and did explain very satisfactorily,—the meaning of the phrase by translating it into French, whence it appears originally to have come. He chose, however, to translate the article, which, it is interesting to note, is not used in the only other place (*Cymbeline*, iii, i, 73) in which the word occurs in Shakspeare,—“Behoves me keep at utterance.” The *Clarendon Press* editors cite Holland’s *Pliny*, ii, 26,—“Germanicus Cæsar exhibited a shew of sword-fencers at utterance;” and additional citations could doubtless be discovered by one who had the time to search for them. “How you were borne in hand” (*Macbeth*, iii, i, 81) is interpreted “handled, treated,” with a reference to *Hamlet*, II, ii, 67,—“false-ly born in hand;” but the adverb adds practically nothing, for the absolute meaning,—deceive, impose upon,—appears to be that uniformly employed by Shakspeare. This, per-

haps, appears most clearly in the play upon the phrase in *Much Ado about Nothing*, IV, ii, 305,—“What, bear her in hand (that is, deceive her, lead her on with false hopes) until they come to take hands (that is, at the altar)?” Similar instances, both of unsatisfactory interpretation and of failure to interpret, might be added, if it were wise to pursue the subject further. It is, of course, possible for one who does not understand these passages to gain a fairly correct understanding of the character of Macbeth, and of many of the more important features of the play; but the habit of gliding over these and similar passages in which the usage is not that of to-day, is not conducive to that careful interpretation which is the securest foundation for intelligent criticism. In *variorum* and other editions, there is abundant help for those who wish to interpret the text with accuracy; these omissions of what the editors term “the matter-of-fact order of scholarship” must, therefore, be due to their desire to minimize textual study.

Each volume of the series contains in an appendix an “Outline of Shakespeare’s Prosody.” These sketches are brief, but give such information, in the main satisfactory, as is needful for the correct reading of Shakspeare’s verse. Some of the attempts to fit Shakspeare’s lines upon the five-barred Procrustean bed are so needlessly painful as to extort from the reader an involuntary groan of sympathy. Thus, in the “Essay on Metre,” contained in the edition of *Macbeth* (p. 172), we read that in the following line the stress is inverted in every foot:

To’ld by an | i’ diot, | ful’ of | sound’ and | fu’ry (V, v. 27).

Surely the line should be read

To’ld by | an i’ d | iot, fu’l | of so’und | and fu’ry.

The following line is cited (p. 116) in corroboration—

N’ot in the wo’rst ra’nk of m’anhood, | s’ay it.

Yet the editor points out (p. 175) that *r* next to a consonant may be vocalic. Additional evidence of this editor’s view of inversion may be found in the following line on page 203 of the edition of *Hamlet*:

Affec | tion | po’oh | you spe’ak li’ke a gre’en girl (I, iii, 101).

On page 192 of the edition of *Richard the Second*, the facts regarding inversion of the

¹ This error is repeated in the *Century Dictionary*, s. v. *outrance*.

stress are correctly stated :

"Within limits, the alternate order of stress and non-stress may be inverted. . . . Two inversions may occur in the same line. . . . But we rarely find *two* inversions in succession, and never *three*."

During the interval that followed his labors upon *Macbeth* and *Hamlet*, the editor of these volumes appears to have given especial study to versification ; and the result of his study is an excellent "Essay on Metre," appended to his edition of "*A Midsummer Night's Dream*," an essay which fully atones for sins committed in his earlier volumes. In this essay he says (p. 177),

"Two trochees often occur in one line, but rarely in succession. More than two would tend to obscure the iambic character of the rhythm."

(Decidedly.) Prefixed to this "Essay on Metre" is a moderately full bibliography of works on Shakspeare's verse ; at the head of the list stands Koenig's *Der Vers in Shaksperes Dramen*, which the editor is so unkind as to describe as "a mine of learning by a German who cannot scan English."

Within the limits of a brief review it is manifestly impossible to discuss in detail the editing of each play, strong as the temptation may be to do so.¹ Every volume contains suggestions that will be helpful, both to the student and to the teacher. This edition will be especially useful to the solitary student who must work unaided ; but it is worthy of a place beside the best of the various school and college editions that have preceded it. The edition of *Richard the Second*,—a play too little studied,—is especially admirable ; I know of no school edition of the play that equals it in judicious editing. The editor of this play has set for the series a standard that it will be difficult to measure up to. In his preface he

1. A minor error in a matter of history is that in the genealogical table on page 122 of the excellent edition of *Henry the Fifth*, which names Catherine Swinford as the second wife of John of Gaunt. She was his third wife, while his second wife was Constance, daughter of Peter the Cruel, King of Castile. From this marriage were descended kings of Castile, of Spain, of France. It is scarcely an exaggeration to say that for several hundred years, in addition to the royal families of England and Scotland, nearly every sovereign of France, Germany, Austria, and Italy,—and for a shorter period of Russia, Greece, Brazil, and Mexico,—has been a descendant of John of Gaunt, by one or more of his three marriages.

has formulated a canon for the wise editing of texts for school and college use (as distinguished from exhaustive editing):—

"While endeavoring to give prominence throughout to the strictly literary qualities of the play, the Editor has sought to take cognizance of all branches of Shakespearian scholarship which fall within his purview Throughout, indeed, the Editor has aimed less at supplying a complete apparatus of needful information, than a collection of starting-points,—of 'openings' in the eternal chess-game of Shakespearian study,—which may call the student's own instincts and judgment into play."

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TRACES OF THE CANTICUM AND
OF BOETHIUS' 'DE CONSOLA-
TIONE PHILOSOPHIÆ' IN
CHAUCEUR'S 'BOOK OF THE
DUCHESSSE.'

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—In the long description of 'Blanche,' which reminds us in more than one place of Chaucer's favorite French authors, we seem to notice also the influence of the *Canticum*. Compare

But swich a fairnesse of a nekke
Had that swete. . . . (ll. 939 f.).
Hir throte, as I have now memoire,
Semed a round tour of yvoire (ll. 945 f.)

And *Cant.* vii 4: Collum tuum sicut turris eburnea ; Cf. *Cant.* iv 4.

Very much stress cannot be laid on the resemblance of *Cant.* v 10. "Dilectus meus candidus et rubicundus, electus e millibus" (*A. V.* : My beloved is white and ruddy, the chiefest among ten thousand) to *Duch.* 971 ff. :

For I dar sweren, if that she
Had among ten thousand be,
She wolde have be, at the leste,
A cheef mirour of al the feste,
Thogh they had stonden in a rowe,
To mennes eyen that coude have knowe,

since the idea expressed is not uncommon, and, moreover, slightly similar passages occur in the *Roman de la Rose*.

Nor can we insist on some other minor parallelisms. But, then, is not the entire long-spun, circumstantial account of the beloved